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Digest

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The Public Are Hero-Worshippers

THE Little Theatre Groups are growing into circuits, they are winning public favor, they have a local appeal, a youth appeal, a family appeal. They do not exclusively present their stage shows where there are no Motion Picture Theatres. They have a special appeal to the masses, since their public knows that these Little Theatre Groups are not operated by Big Interests.

Perhaps this industry of ours feels secure, in a manner similar to that of a prima donna who is young, beautiful, possessed of a glorious singing voice, world-famous, and who enjoys box office sell-outs. The thought that her beauty may fade, that she must grow old, that her voice may become erratic, that a newer and even more talented and beautiful songstress may give her competition never occurs to her. But we have seen such things come to pass, not once, but many times. We are familiar with the irony of such a bitter pill as "a has-been".

Is there any reason to believe that the popular appeal of motion pictures will never fade away. Think about this idea and you will experience a shock, but you will not be able to dismiss the thought or its possibilities.

Think about it, and it may persuade you not to dissipate your present good fortune in law-suits and dissention, in provoking government restrictions. It might be a good idea for Governments to think about it, also, in relationship to the employment which the Industry of Motion Pictures creates, the trade it creates and stimulates, its educational and recreational service to millions of people, the millions who require Entertainment at a low cost, and the revenue which it gives to all Governments in a variety of taxes.

We have seen, in our lifetime, circuits of theatres closed in the United States, the leases of which were transferred for motion picture operation, without any bonus; the owners were glad to get rid of the leases, for the public would not attend the regular shows presented at these theatres.

Talk to patrons of motion picture theatres; you will likely be asked by them, "what is wrong with moving pictures? Why are we having such poor pictures?" As a matter of fact, there is nothing wrong with our pictures, they are the average good entertainment, what they do lack is a public interest in their star names, for we have not created and sustained star values, as we did in the days when Metro-Goldwyn-Mayer advertised, "More stars than there are in the heavens".

While we have had some success in the screen adaptation of books, which are best-sellers, we have rarely satisfied our Movie Patrons in respect to such adaptations and rarely have we had "raves" on such productions. The "raves" which we have had, and on which we have developed into Big Business, at home and abroad, are the "raves" created by star names and their appeal.

The publicity and advertising departments of our Industry were geared to make star values and our public followed the stars. Wherever and whenever there was a gathering of people, movie stars were discussed. It is not so today, irrespective of the fact that we still have star value names, but not enough of them and those we have are no longer household words.

It is only possible to create glamor with human personalities, we cannot create it with authors, with their plays, or their books, despite the fact that they may give us excellent screen material.

We should revive the slogan, "More stars than there are in the heavens", and we should again give to our stars the Barnum touch, for humans are hero-worshippers, and it takes the public quite a long time to discover that some of the gods have clay feet.

—EDITOR.

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277 VICTORIA STREET - TORONTO

« Capital Story »

By WILL McLAUGHLIN

THIS reporter joined the Ontario group of newspaper cinema editors, reviewers, columnists — and just plain news gatherers — on the trip to Montreal as guests of Renaissance Films and the newly-formed subsidiary, Canadian International Screen Productions. Early breakfast at the Ritz-Carlton Hotel, a trip to the Lookout atop Mount Royal, luncheon at the Cafe Martin, reception and cocktail party at Renaissance new studios on Cote des Neiges Road, and a banquet with private cabaret entertainment in the Blue Room of the Windsor Hotel as guest of Executive-Producer Joseph Than and Mrs. (Marina) Than, were among the highlights of the all-day visit.

Among the top executives who addressed the out-of-town press representatives were president J. A. DeSeve of Renaissance Films Distribution, Inc.; Executive Producer Joseph Than; Eugene Schuftan, Director of Photography and Earle Snell, veteran Hollywood screen writer. Mrs. Marina Than, in private life the personable young wife of Joseph Than, also explained the studio talent set-up which will be under her supervision.

Ray Tubman, Famous Players' division head and manager of the Capitol Theatre, has taken up residence, with Mrs. Tubman and daughter Beverly, at their Summer cottage on the Ottawa River shore near Aylmer, Que.

* * *

Biggest headache of the year was that suffered by manager Henry Marshall of the Regent Theatre, over last week-end. Henry laid out considerable time and effort in advance newspaper advertising to tell his public that the Louis-Walcott fight pictures would positively be shown at the Regent at the matinee following the bout in New York. Two postponements left him holding the bag, with Louie Gauthier's Cartier Theatre, across the Ottawa River in Hull, Que., showing the pictures in this territory for the first time on Sunday. Henry received delivery of his print in time for the Monday matinee and has been doing excellent business with it despite humid temperatures.

* * *

Miss Russell, an executive of the Mayfair Theatre, Ottawa South, has returned from a two-weeks visit to Atlantic City, N.J.

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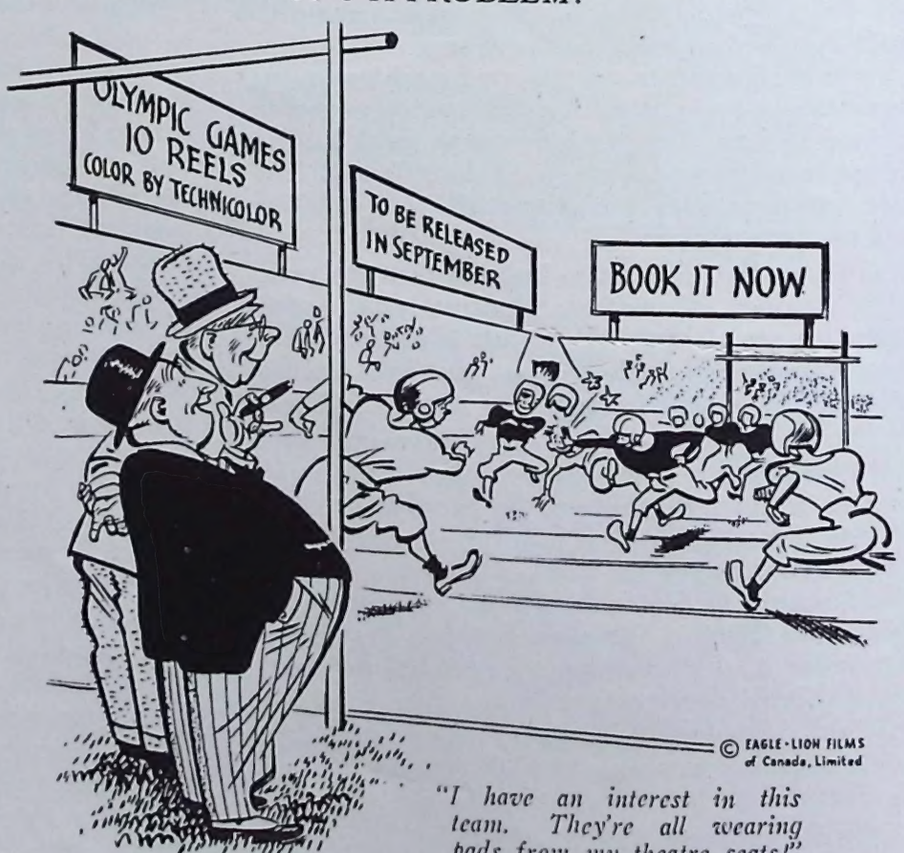


"I have an interest in this team. They're all wearing pads from my theatre seats!"

DIGEST SHOWMANSHIP CONTEST CLOSES AUGUST 31st
GET YOUR ENTRIES IN NOW

RAY PRESENTS

NOW is the time for the American Film Industry to solve its Domestic and Foreign problems, and the preparation for such an objective is not through appeasement, but through the introduction of operational policies which will place the American Film Industry firmly upon its own feet. The first approach is not through a succession of conferences with Federal Government representatives, but by conferences between appointed Film representatives.

There are a sufficient number of sane businessmen within the Industry, who are capable of reviewing the causes which have precipitated the Federal Government's Anti-Trust action, and who are sufficiently powerful to remove these causes.

Having faced the issues involved, having formulated plans and policies for an equitable operation of the Industry of Motion Pictures, a Declaration of Film Rights should be drawn up, and should be submitted to a Special Committee, appointed by a General Committee, and if accepted by the majority, it should be signed by each member of the Committee. Provision should be made for the enforcement of the clauses of the agreement, and each signatory to the Declaration of Film Rights shall pledge himself, or herself, to support the Committee should there be a default, and to take united action against the transgressor.

BETWEEN people, who are citizens of the same country, who have similar interests, who speak the same language, it should not be difficult to bring about either the formulation of such a Declaration of Film Rights, or an enforcement of such a Declaration.

The Declaration should not be written in the negative, nor should it contain a confession of malpractices, it should cite policies governing Trade Practices, and the manner in which it shall enforce such Trade Practices, the manner in which it will deal with any member of the Industry of Motion Pictures who breaks the Covenant of the Declaration of Rights.

We have, in our history, had conferences between exhibitors and distributors, who sought to formulate an equitable contract, between exhibitors and distributors, but this Declaration of Rights, as suggested, goes beyond trade practices, it involves policies between exhibitors, between producers, between distributors.

If a World of Nations can unite, can fight in unison against a common enemy to achieve a victory, certainly it is possible for members of an Industry to get together for their mutual protection, development and prosperity.

THE Federal Government of the United States believes that it can solve the problems of the Industry, that it can, through certain regulations, regulate the business policies of this Industry and establish Fair Trade Practices. We have had various opinions expressed within our Industry as to the proposed Government decrees; we have experimented with some of the earlier decrees, and we are only where we started. As a matter of fact, trade practices regulated by these decrees have not been a solution to the problems involved, they have only been a testing field of strength, for who knows better than we do, how we do what we do, why we do what we do, and how to operate to our own advantage exclusively.

When a prisoner is in the Electric Chair, it means that he has been found guilty, through certain processes of law, he has been tried by a judge, and a jury, or by either, he may have had a second trial on an appeal, he may have had an appeal presented for clemency, but being in that Seat of Execution, we must conclude that the time has arrived for a separation of his soul from his body—life for him is finished and it is too late for him to formulate a new way of life on earth.

Despite the position in which our Industry finds itself, in the United States, and its position in relation to its foreign film markets, the executioner has not yet turned on the heat, and this Industry may yet live with honor and in prosperity. Why then should it destroy itself?

ALL the parties involved in this harassing fight, which is sapping the energy of our Industry, consuming its time and money, destroying its solidity, must reach an agreement. All will be obliged to make certain concessions for the Declaration of Rights, and the Declaration of Rights must be formulated, before a conference with the representatives of the Federal Government is convened.

By making concessions to each other, no member will give a fraction of what each will be compelled to give under the Federal Government Decree, irrespective of expert legal advice.

If Foreign Film Markets were in a different mood, sparring for time, through legal aid, might have an advantage, but being as they are, they need an united Industry's attention, and the attention of the U.S. Government, for it is with the Governments of Foreign Countries that the American Film Industry is obliged to confer.

Let not the Independents be of the opinion that it is only the Major Circuits and Distributors which will be compelled to give, in any Government Decree. What about the Co-operatives which have affiliated theatres, production and distribution interests?

IT takes millions of dollars to produce pictures, and if theatre revenue is responsible for the large profits shown by producer-distributor-exhibitor enterprises, where are the millions to come for production, if the exhibition revenue is divorced?

At the present time, the Foreign Markets are becoming more and more uncertain, with this revenue reduced to a minimum, plus the loss of the revenue for producer-distributors from theatre holdings, will Finance consider the production of pictures a safe investment, and without pictures, of what use are motion picture theatres, save as warehouses and garages?

Those, whose film interests are centralized in the United States, may argue that they have no concern with Foreign Film Markets, but they are concerned about a flow of good pictures, and they will admit that no one can fight a winning battle on all fronts, not one nation, and surely not one Industry.

While the Industry is fighting at home it is losing its Foreign Film Trade Markets, and this should concern all people of the United States whether they are members of the Motion Picture Industry or not. While the Industry is concerned with Divestiture Decrees, it is not giving sufficient attention to production.

THERE is, also, the Television development, the non-commercial market, the possibilities of such markets which are far in excess, in respect to profits, than is the production, distribution and exhibition of Motion Pictures for the Film Trade.

(*Continued on Page* 8)

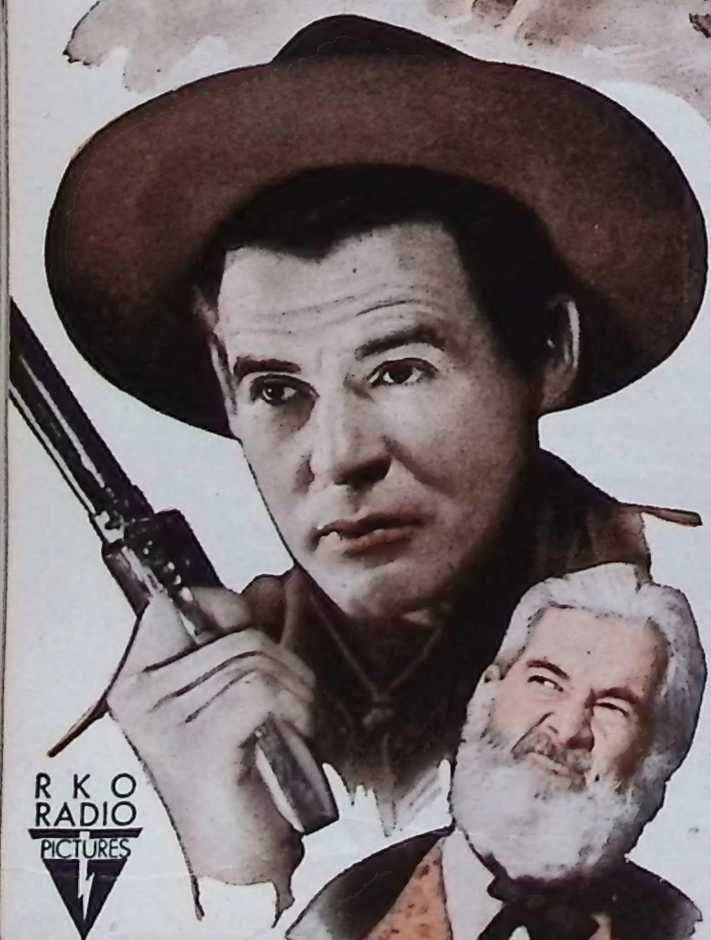
ROOTIN', TOOTIN' RKO SHOW BIG AREA PREMIERE DOWN

RETURN OF T

star

RANDOLPH SCOTT · ROBER

GEORGE "GABBY" HAYES ·



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MANSHIP WHOOPS IT UP FOR OKLAHOMA-TEXAS WAY!..

Day and night excitement kicks off 75-theatre opening beginning with World Premiere at Guthrie July 7... Bands, parades, ballyhoo... Blanket radio coverage... Special newspaper and poster campaigns... Cowboy stars, singers, personalities (including Jesse James himself (?) ... Explosive exploitation for THE GREAT BIG ACTION WESTERN OF 1948!

HE BAD MEN

ing

T RYAN · ANNE JEFFREYS
JACQUELINE WHITE

lay by CHARLES O'NEAL · JACK NATTEFORD and LUCI WARD

Toronto and District

By BILL PRESS

THE daily press is inclined to question the so-called Canadian Co-Operative Project of the Hollywood film industry for the easing of the dollar flow to the United States to pay for films exhibited in Canada in accordance with the agreement between Trade Minister C. D. Howe and the Motion Picture Association of America.

The Ottawa Citizen, which is independent in politics, has come out with the following comment: "There is naturally some dissatisfaction over the fact that outlay for United States films has not been curbed by government regulation while other Canadian industries have had to curtail expansion plans because of currency restrictions.

"It is estimated that between $10,000,000 and $15,000,000 a year goes across the border for films shown in Canada. Whether or not the present co-operative project, largely within the moving picture industry itself, can satisfactorily reduce this deficit, remains to be seen".

At the same time, the Ottawa Citizen has a word of praise for Paramount Pictures, in connection with the quick release of a favorable short subject, in the following comment: " 'Every American has a stake in the destiny of our cousins to the north', a Paramount documentary film, 'Neighbor to the North', will tell millions of United States picture theatre audiences. It is one of several by which Hollywood producers are showing appreciation of the fact that Canada's dollar-saving policy has spared them so far. The film explains why Canada must save United States dollars and how Americans can help by buying more from their biggest foreign customer and by spending their holidays here".

In reviewing this film, however, the Citizen film critic said: "We can't imagine Walter Abel in the role of the typical U.S. tourist", adding that the picture obviously was made to please Rt. Hon. C. D. Howe.

* * *

The Runnymede Theatre, Famous Players' Toronto unit, closed May 25th and re-opened July 1st after a reconstruction job which provided new pushback seats, new projection, sound and air conditioning systems, fresh decorations and front streamlining, with a section for smoking patrons. The re-opening feature was "Road to Rio".

* * *

Harry Price, well-known in Canada for many years, particularly with the distribution of "Scarface" and "Hell's Angels", was in Toronto this week, visiting relatives and old film industry friends. Harry, at present, is the Favorite Films franchise holder in California, with offices in San Francisco, Seattle and Portland.

With "Bambi" and cartoons playing a second week at the Tivoli and Eglinton Theatres, all-cartoon shows have become popular in various locations in attracting the vacationing juveniles. The Eclipse and Hudson Theatres in Toronto both had 15-comedy programs while the Elmdale Theatre, Ottawa, featured an all-laugh show. The Allenby Theatre, Toronto, has also been playing a one-night stage presentation as an added attraction.

* * *

A bow this week to manager William Falls of the Nortown Theatre, Toronto, for a nifty trick on "My Girl Tisa". He used the classified personal column of the newspapers to promote the picture in the following words: "For a date with "My Girl Tisa" call OR. 0002". Falls received many calls from curious males. A compliment also goes to manager Al Perly for his work which resulted in the extension of the engagement of "The Mating of Millie" for a fifth week at the new Biltmore Theatre, Yonge and Dundas Streets, Toronto. This is a current summer's record.

* * *

Manager Steve McManus of the Odeon Theatre, Kingston, continues to do well with contests. For the playing of "The Fuller Brush Man" he staged a competition on 25-word letters describing the uses of the brushes in the home and got an avalanche of replies. Naturally, first prize in the tie-up was a deluxe Fuller set and McManus secured 10 other awards.

* * *

Perkins Electric Company Limited have recently installed the latest type Royal Sound Master Sound Equipment in the West End Theatre, Toronto. The Granada Theatre, Toronto, also installed new Perkins projection equipment. Among the installations included Wenzel "Ace" Projectors, Strong one Kilowatt Lamp, an Electric Specialty Motor Generator Set and a new screen.

* * *

Mr. Leonard Case, treasurer of Selznick Releasing Organization, accompanied by his wife, was in Toronto for a few days. While in Canada, he will inspect all the SRO branches.

* * *

For the second consecutive time this year, a Canadian branch won the 20th Century-Fox quarterly bonus drive championship. The spring drive, just completed, was won by J. E. Paterson's Vancouver office, while the winter drive was won by Harry J. Bailey's Toronto office. The Canadian division, headed by Arthur Silverstone, was named winner of the divisional championship in the spring drive.

The Canadian Moving Picture Digest

Entered as Second Class Matter

RAY LEWIS - - - Editor and Publisher

BERT H. WILKES - - Associate Editor

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— Correspondents —

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BRUCE PEACOCK.....Regina, Sask.
JACK DROY.....Vancouver, B.C.
WILL McLAUGHLIN.....Ottawa, Ont.
BILL PRESS.....Toronto, Ont.
ROY LESTER.....Montreal, Que.

Charlie Mavety of Circle M Ranch, Kleinberg, dominated the Palomino class with his well-known entries of this breed in the 48th annual horse show at the Woodbine race track, Toronto. The secretary of the Canadian Picture Pioneers obviously knows his horses.

* * *

Manager Rawley abandoned plans for a summer-stock season because of high labor and production costs for the Royal Alexandra Theatre, Toronto. Commencing July 5th, the special Italian feature, "Furia", was shown twice daily at 90c top for adult audiences only to excellent result. In the meantime, however, the Stanley Bell stock company opened at the theatre in the Royal Ontario Museum with "O, Mistress Mine", with prices at $1 and $1.50.

* * *

The Recreation Commission at St. Thomas has provided a new form of summer competition for theatres by presenting free outdoor movies at Pinafore Park as part of the regular evening programs, the pictures including "Four Seasons", "River Watch", "Our Shrinking World", "Bushland Fantasy", "Voice of Canada", "Family Outing" and others.

* * *

The Granada Theatre, Hamilton, staged, with nice results, its annual revival week with a change of double bills each day. For the most part the programs comprised action, horror and western features, the exceptions being "Life With Blondie" and "Three Russian Girls". The Granada is also presenting a stage show one night each week.

* * *

Russ Simpson, Paramount Toronto branch manager, went back west last week, but not to stay. Russ took his family on a motor trip to Winnipeg, jogging off through the States on the way.

* * *

M. Applebaum, a former employee of Warner Bros. Pictures, has been appointed Business Agent of Local B73, Toronto Film Exchange Employees Union.

Lazarus New Grad Sears Aide LeSieur Becomes U-A Ad Head

Paul N. Lazarus, Jr., Director of Advertising and Publicity of United Artists Corporation since 1943, has been named Executive Assistant to the President of the film distributing company, it was announced by Gradwell L. Sears, U-A chief executive.

The post, a newly-created one, will provide more effective liaison between the United Artists president and the sales, advertising and adminstration policies of the company.

Lazarus, 35, has been in the motion picture industry since 1933 when he joined Warner Brothers directly following his graduation from Cornell. In ten years with that company he rose rapidly from an assistantship in the press book department, to advertising manager, to sales and promotion direction, after which he joined Buchanan and Company, an advertising agency, leaving there to become Director of Advertising and Publicity for United Artists.

Mr. Lazarus has been with United Artists continuously since, with an interval of service with the United States Army in World War II. He is a member of AMPA, organization of the leaders in motion picture advertising and publicity serving as vice-president from 1937 to 1939 and as president from 1939-40.

Howard LeSieur, Assistant Director of Advertising and Publicity of United Artists Corporation since January, 1947, has been named Director of Advertising and Publicity of the company, succeeding Paul N. Lazarus, Jr.

LeSieur, with the company since 1933, after having spent five years with the Hanff - Metzger Advertising Agency, now Buchanan & Co., rose rapidly from his first position as production activities, after which he was promoted to Sales Promotion manager. In 1944 he was named Advertising Manager from which post he was named Assistant Director of Advertising and Publicity.

LeSieur's promotion is in line with the company's policy of advancement from within its ranks.

Changes Announced In E-U Personnel

A. W. Perry, president of Empire-Universal Films announces the following changes in personnel. Lou Michelson, formerly of Saint John, has resigned as SRO Winnipeg sales representative to become manager of Empire-Universal's Saint John office. Herb Mathers returns to Montreal to manage Productions Francaise De-Luxe, Empire-Universal's French department. S. Harris, assistant booker in the Winnipeg office is promoted to salesman, succeeding George Farrow, who resigned. Joe Palansky, Empire-Universal Toronto branch manager resigned to enter private business in Western Canada.

PAUL N. LAZARUS, JR.

ANNA NEAGLE WINS GOLD MEDAL AWARD FIRST TO BE THREE-TIME WINNER

MISS RAY LEWIS,

The Digest Film Buildings, 277 Victoria Street, Toronto.

Sure you will be delighted to know that Anna's performance in "The Courtneys of Curzon Street" has just won her the Gold Medal for the Best Actress Performance for the year 1947. She has previously won Gold Medal twice in past ten years with "Victoria The Great" and "Piccadilly Incident" and is the only British film actress ever to gain medal three times. Greer Garson is also a triple winner for her Hollywood performance and the only actor to land triple crown is Laurence Olivier. Picturegoer readers' votes for Anna's performance this year a record. Another interesting result is that Michael Wilding is only one half of one point behind John Mills the Gold Medal winner in the actor's section.

Warmest regards from us both,

HERBERT WILCOX.

CAROL LANDIS ILL TAKES OWN LIFE

Carol Landis, beautiful and talented star of the screen, is dead, having taken her own life in an apparent spell of depression. She was suffering from recurrent attacks of malaria, which she contracted while a member of the U.S.O. War Services shows, when, with Kay Francis, Martha Raye and Mitzi Mayfair, she made a tour of army camps overseas. She was 29 years of age at the time of her death.

In a farewell note which was found when her body was discovered, she willed all her possessions to her mother.

It is with great regret, and a keen feeling of sorrow, that we report this tragedy.

R-K-O Radio Holds Toronto Sales Meet

Robert Mochrie, R-K-O Radio Vice-President in Charge of Domestic Distribution, will preside at a business meeting for the discussion of current and forthcoming product, in Toronto on Thursday, July 15th. Winners of the 1948 Ned Depinet Drive will also be announced at this time.

Also present from the home office will be Charles Boasberg, North-South Division Sales Manager; Harry Michalson, A. A. Schubert and Carl Peppercorn, Mr. Boasberg's assistant. L. M. Devaney will head the Canadian contingent which will include: A. E. Elliott, Calgary; M. L. Devaney, Montreal; Harry Cohen, St. John; Jack Bernstein, Toronto; J. F. Davie, Vancouver; M. Nackimson, Winnipeg.

"Emperor Waltz" Breaks Edmonton House Records

"The Emperor Waltz", Bing Crosby-Joan Fontaine Technicolor starring picture, which had its Canadian premiere at the Capitol Theatre in Edmonton, played to the biggest opening box office of any Paramount picture in history, the company's Home Office was advised. Receipts from "The Emperor Waltz" were 25% higher than those of the previous record-holder, "Kitty", which opened during the lush days of the war boom when Edmonton had almost twice it present population.

"JENNIE" EDITING

David O. Selznick has begun final editing of "Portrait of Jennie," picturization of the Robert Nathan novel which co-stars Jennifer Jones and Joseph Cotten.

Directed by William Dieterle, "Portrait of Jennie" is scheduled for release this September, according to present plan of the Selznick Releasing Organization. "Portrait of Jennie" is the third picture in which Miss Jones, who is now America's number two box-office star according to the Gallup Poll, has starred with Joseph Cotten. The other two are "Love Letters" and "Duel in the Sun."

RAY PRESENTS

(*Continued from Page 3*)

If the producer-distributors divest themselves of their respective theatre properties, and are no longer interested in servicing their own theatres, are they not likely to reach for a much larger market, the commercial and non-theatrical trade, both in 16 mm. and Television? The restraining influence of an investment in theatre properties will no longer be necessary. In respect to the investment for the production of Television Shows and pictures for non-theatrical trade, those who produce for such a market, those who distribute for such a market, can do so for a fraction of the investment required for servicing our theatres.

The present crisis, in the American Film Industry, calls for a calm consideration of all the issues involved, not only present day profits, but the future of a world-wide industry.

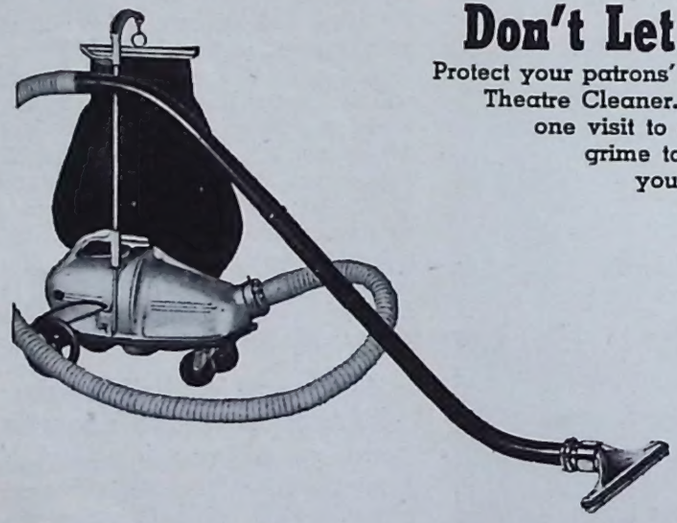
Hollywood is losing face, the glamor element is on the decline, the public is learning too much about us, through court proceedings, government investigations, foreign press attacks, restrictive legislative enactments, and as Hollywood fades out of the picture, with it will fade the popular appeal of motion pictures, not only in the United States, but in foreign countries.

To meet a decline in business, we are making expensive experiments in our theatres. We have preached economy at the source, that is in production, we are attempting, through new methods in distribution, to eliminate costs, but we are adding enormous expenses by additional attractions at our theatres.

We are spending fortunes in law-suits, time, effort, money, in connection with the proposed Federal Government's Divestiture Decree, but what are we doing to really and permanently solve our problems?

Don't Let Dirt Keep Folks Away

Protect your patrons' light summer clothes with a Specialized Super Theatre Cleaner. Delicate colors and fabrics can be ruined in one visit to a dirty theatre. There will be no dirt, dust or grime to come off on light summer outfits if you keep your floors, carpets, upholstered furniture, drapes, and other furniture spic and span with a Super. Picks up even popcorn.



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183 PARLIAMENT ST. - TORONTO 1209 GRANVILLE ST. - VANCOUVER

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8th Annual Showmanship Contest

CLOSES AUGUST 31st, 1948

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